

Afro-American Stage Notes.

In spite of the small pox in their company, Williams and Walker played to a packed house from January seventh to twelfth in Milwaukee, Wis.

Mr. Lorenzo Morris, a Washington boy, who was reported dead, is still alive. He is playing with an "Uncle Tom's Cabin" company in the West.

Williams and Walker have spent over five hundred dollars for costumes to feature their song, "My Zulu Babe." It is a success from start to finish. Mr. Ernest Hogan and Johnson and Dear are also making quite a hit with it.



BOB COLE.

Johnson and Dunn, a pair up-to-date sketch artists, claim that the finest coon song before the public to-day is "My Dina," and from the applause they receive nightly I think they are about right. They are great favorites in New York.

In "Sons of Ham," Miss Anna Cook is the star of the company. She claims to be the coming Black Patti. Miss Cook was one of the main features in the concert in which Mr. Henri Strange



BERT WILLIAMS.

and Gibson and Morris took part at the auditorium, Asbury Park, N. J., last August.

Miss Bessie Lee, a local vocalist, is a great favorite in London, England. She has been singing lately in the Empire Theatre Birmingham. Her audiences still demand her old success. "The cows are in the clover." Other successful artists in London are Goggin and Davis, Billy Farrell, and Tom Browne.

Miss Belle Davis is making a great hit with her new song, "A rainbow coon." I think Miss Davis belongs in a company like "Black Patti's Troubadours."

dours or Williams and Walkers where he could have a chance to show her old time importance. Miss Davis is one of our successful actresses and her talent is too good for the cheap variety houses.

Mr. Nathaniel Bivins, author of "Gim me my money" and "Deed I ain't seen no messenger boy," is busy writing another song which he claims



BLACK PATTI.

will eclipse any of his former compositions. Mr. Bivins is a genuine type of an up-to-date song writer. He can be seen daily in such offices along Broadway as Hurtig and Seamons, Mil's, Hawley, Havilands and Sterne.

Gibson and Morris, musical artists, played at Riverhead, L. I., during Christmas week to one of the largest audiences that the city has had since Jenkins's orphan band played here in September. After the concert Gibson and Morris attended a cake walk on Pecon-



W. H. JOHNSON.

nic avenue given by the city's leading walkers. Mr. Morris and a young lady of Riverhead won the cake. Henri Strange is a great favorite there also.

Black Patti Troubadours are touring Texas this week. Mme. Patti is the star of the company but Miss Mattie Phillips is a great favorite down in Dixie and has to play to five and six encores nightly. The Watts are a great addition to the company also. The company travels in a fine Pullman hotel car, with first-class dining arrangements. The entire end of the car is fitted up, as Mme. Patti's apartment consist of a private parlor, dining room and bedroom. This is the finest equipped theatrical car that I have so far examined.

Mr. Bob Cole, author, composer and

manager, is one of the hardest workers behind the curtain. When I visited him, it was an opening night of the season at the Park Opera House, Asbury Park, N. J. It was about half past five o'clock in the evening when I called and Mr. Cole was busy getting the scenery in working order, with the help of the stage hands. He directs the entire performance and the moment his turn is over, he is busy hurrying up one and instructing another. He makes up as a tramp occupies only three minutes.

People who attend a performance never realize what time and labor the participants have to endure to make it a success, and if the public only knew what applause meant to the performer, they would applaud each act more frequently. There are a great many people who attend theatres weekly who never applaud and if it were not for the gallery boys the poor performer would have no support. It is not because their act is frosty, because some of the headliners have a hard time in getting the audience to applaud. In one theatre in Chicago an actress tried in vain. She sang her past successes which, in other theatres, the audience applauded until she was compelled to make a speech, but these songs did not take in this house. This was the coldest audience she had ever played to and to do her stunt without receiving one encore would mean a reduction in her salary a few hundred a week. It is at this point where a great number of performers faint and have to be carried from the stage, but this clever actress was not to be outdone in this matter. She thought for a moment then in an excited manner screamed out: "Oh, Oh! look at that foolish man, (and pointed her finger towards the door as she spoke). 'Get!' get off that live wire." Of course every body turned around to see what was the trouble. Some stood in their seats to see and just then she screamed out "rubber, rubber!" the audience caught on quickly to the joke. It took about ten minutes to get the house quiet again. The actress was compelled to make a speech and then the audience was not satisfied. Ever since that night we have heard "rubber, rubber," in theatres and it was by this clever actress that the slang of "rubber, rubber," was made known. Whenever he plays at that theatre in Chicago it is packed from the beginning of her engagement to the end, and instead of having a reduced salary, she has doubled it. This goes to show that if performers would only have patience and use a little tact in trying moments they will be benefited in the end and not be like Miss Julia Arthur, who had the curtain rung down because some one laughed at her in the audience. Miss Gentle Gibson must be complimented for her cleverness. When she plays to a cold house, the minute she sizes the house up and gets no applause; she says, "Well, I guess this audience is a dead head and don't know how to applaud a good thing when they get it." I always notice she usually gets it all she is looking for after that. Gentle is not quite as clever as her sister Lotie Gibson, but beauty is the whole thing these days.

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